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ancienne d'un auteur à l'instant où il en donne une nouvelle—surtout quand cet auteur est Baro.”⁷ I, too, doubt whether Rostand has furnished this proof, but the following remarks may serve as a substitute.

“Qui songeait à *la Clorise* six mois après son apparition?” asks Magne.⁸ In the first place, the publishers probably did, as it was customary to wait six months after the appearance of a play before printing it.⁹ There were also a number of readers who thought of it, so many, indeed, that a second edition appeared in 1634. It was also thought of by the actors of the Hôtel de Bourgogne as late as the spring of 1633, at which time, if not later, a description of its *mise en scène* was incorporated in the *Mémoire* of Mahelot, a fact that furnishes good evidence of its being played after that date. Furthermore, the *Gazette* of February 2, 1636, declares that on January 27 of that year the *Cléoreste* of Baro was played before the queen at the Hôtel de Richelieu, and, on account of the similarity of name and the fact that we have no other evidence of the existence of a play called *Cléoreste*, the frères Parfaict¹⁰ have concluded that this was *la Clorise*. If we accept this opinion, which seems to me worthy of credence, the supposition that the play held the boards nine years and that it attracted the attention of Richelieu ceases to astonish us. In consideration of all these facts, Rostand ought not to be criticized for assuming a revival of the play in 1640.

But Magne does not stop here. He suggests that Rostand would have done better to select instead of *la Clorise* Baro's *Clarimonde*, which he declares to have been acted in 1640.¹¹ Unfortunately, he gives no authority for the latter statement and probably has none better than the marginal date given by the frères Parfaict. He should know that when these authors do not give their authority, this marginal date is merely

their best guess. The play was printed in 1643. It may have been first acted in 1640, but certainly Rostand had no proof of it. If he had assumed such a date, he would have laid himself open to the same charge that Magne has brought against him. It is quite as probable that *la Clorise* was acted in 1640 as that *la Clarimonde* was.¹²

Rostand is right, then, in insisting that Magne's attack upon his use of *la Clorise* is as unwarranted from an historic as from an aesthetic point of view. It is hard to see how any one can so misunderstand the nature of art as to disparage *Cyrano* because of errors in historical detail. It is also remarkable that one who does so should lay himself open to attack with his own weapons. I would not, however, deal so harshly with Magne as he does with Rostand, for, despite his errors in documentation, Magne gives an interesting appreciation of *Cyrano* the man, however little sympathy he may feel for the inimitable *Cyrano* of the play.

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NOTES ON *ALL'S WELL THAT ENDS WELL*

I

Parolles: He has everything that an honest man should not have; what an honest man should have, he has nothing.

First Lord: I begin to love him for this.

Bertram: For this description of thine honesty? A pox upon him for me! He is more and more a cat. (IV, III, 289 f.)

Bertram's question is an added stroke in the characterization of this spineless youth. Both his sense of moral values and his intelligence suffer in his inability to follow the First Lord's thought. Bertram would not have asked this question if he had understood why the First

⁷ P. xxi.

⁸ P. 18.

⁹ Cf. Chapelain's letter of March 9, 1640.

¹⁰ V, 167-169.

¹¹ P. 18. As I have shown above, he uses the appearance of this new play as an argument against the revival of *la Clorise*.

¹² An additional error lies in Magne's assertion on p. 18 that none of Baro's plays were printed except *la Clorise*, in refutation of which statement I refer him to La Vallière, Soleinne, Brunet and the catalogue of the Bibliothèque Nationale.

Lord had expressed his love for Parolles only after he had heard the rascal slander him. However, what Bertram failed to perceive was evident to the seventeenth century hearers of the play, although not evident to our day.

The thought in the mind of the First Lord when he uttered these words was that "the slanders of the wicked are the commendations of the godly," as it is phrased in *Nathan Field's Remonstrance*, 1616 (*Shakespeariana*, 1889, p. 218); and since Parolles was a great knave, slander from his mouth was an unusual commendation.

The occurrence of this thought is frequent in the dramatic literature of this period; and required at that time no interpretation. Shakespeare uses it again in *Timon* (IV, III, 173):

Alcib. *I never did thee harm.*
Tim. *Yes, thou spok'st well of me.*
Alcib. *Call'st thou that harm?*

Ben Jonson knew the thought and made use of it in two of his plays.

Cynthia's Revels, Everyman's Ed., p. 177:

Crites. . . . *So they be ill men,*
 If they spake worse, 'twere better; for
 of such
 To be dispraised is the most perfect
 praise.

The Devil is an Ass, Everyman's Ed., p. 330:

Ever. *You have made election*
 Of a most worthy gentleman!

Man. *Would one of worth*
 Had spoke it! but now whence it comes,
 it is
 Rather a shame unto me than a praise.

Ever. *Sir, I will give you any satisfaction.*

Man. *Be silent then: Falsehood commends*
 not Truth.

The Devil is an Ass, p. 344:

Fitz. (possessed of the Devil):
 I'll feast them and their trains, a jus-
 tice head and brains
 Shall be the first.—

Sir P. Eith. The devil loves not justice,
 There you may see.

Be not you troubled, sir, the devil
speaks it.

Gosson's Pleasant Quippes for Upstart Gentlewomen (Percy Society, 31), p. 14:

This lesson old was taught in schooles;
 It's praise to be dispraisde of fooles.

Scourge of Drunkenness (Halliwell Edition, 1859), p. 18:

Though scoffingly they [drunkards] say he is pre-
 cise,
 Yet drunkards tongues his credit cannot staine:
For blest are they which have an evill report
By them which are right of the devils consort.

II

Within ten years it [virginity] will make itself two, which is a goodly increase, and the principal itself not much the worse for wear. (I, I, 158.)

The difficulty in this passage consists in disposing satisfactorily of the two-in-ten-year idea. From Hanmer to the present day the text has been violently changed to make it lie upon a Procrustean bed of critical misconception. It is, however, not to child-bearing, as the emendators have assumed in making their changes in the text, that "ten" and "two" refer.

Parolles is arguing against virginity in terms of interest upon money invested. "If you do not put it out to interest, 'you can not choose but lose by't.' Therefore, 'out with't.' If the law allows ten per cent. interest upon money invested (which in ten years will double itself) how much more profitable to you would be a venture in marriage? Your original investment, yourself, would double itself, by the birth of a child, in a much shorter time than would be necessary for your money to double. 'A goodly increase, and the principal not much the worse for wear.'"

In other words, that which makes itself "two" in "ten years" is not "virginity," but money put out to interest according to the legal Elizabethan rate of ten per cent.

Phillip Stubbes, in *The Anatomie of Abuses*, gives us evidence that ten per cent. was the legal rate. [New Shakespeare Society, Series VI, p. 124.] In reproving usury he quotes the law of his day to the effect that "thou shalt not take above ii.s. in the pound; x.li. in the hundred, and so forth." Another reference to the same legal rate is found in the moral play, *The Three Lords and the Three Ladies of London* [Tudor Facsimile Edition, H3.] :

Policy (Branding *Usury*) :

Sirrah, *polliey* gives you this marke, doo you see,

A little x. standing in the midd'st of a great C.,

Meaning thereby to let all men understand,

That you must not take above bare x. pound in the hundred,

And that too much too, and so be packing quietly.

Shakespeare associates in other places the general ideas of usury and of procreation. "Twas never merry world," Pompey says (*All's Well*, III, ii, 6), "since of two usuries, the merriest was put down, and the worser allowed by order of the law a furred gown to keep him warm." Again in *Twelfth Night* (III, i, 43), Feste, pointing to the coin that he has just received, inquires, "Would not a pair of these have bred?" Viola's reply is, "Yes, being kept together and put to use."

In two other passages Shakespeare recurs, in figurative speech, to the idea of interest doubling the principal in ten years. In one of them (Sonnet VI) he makes use of this idea in way of argument to persuade to marriage:

Sonnet VI.

That use is not forbidden usury,
Which happies those that pay the willing loan;
That's for thyself to breed another thee,
Or ten times happier, be it ten for one;
Ten times thyself were happier than thou art,
If ten of thine ten times refigu'd thee;

Richard III (IV, iv, 324) :

The liquid drops of tears that you have shed
Shall come again, transform'd to orient pearls,
Advantaging their loan with interest
Of ten times double gain of happiness.

Another example of the idea of ten years' interest doubling the principal is found in the allegorical play *The Three Lords and the Three Ladies of London* (Tudor Facsimile Edition, H2) :

Ne(mo) (of *Lucre* when giving her in marriage to *Pompey*) :

Take her Lord pomp, I give her unto thee,
Wishing your good *may ten times doubled*
be.

Pom(pe) : *The wished good this world could give to me.*

III

Here is a pur of fortune's, sir, or of fortune's cat,—
(V, II, 19.)

An examination of the scene in which "pur" occurs, reveals a striking unity of thought emphasizing Parolles' decline in fortune. Parolles, in introducing himself to the Clown after his disgrace in camp, is the first to announce his changed condition: "I have ere now, sir, been better known to you, when I have held familiarity with fresher clothes; but I am now, sir, muddled in fortune's mood and smell somewhat strong of her strong displeasure." The Clown in reply emphasizes Parolles' misfortune, and introduces him to Lafeu as "a pur of fortune's," or as one entirely changed from the one time gallantly attired soldier. Afterwards Parolles describes himself to Lafeu as "a man whom fortune hath cruelly scratched." The emphasis of the scene is placed entirely upon Parolles' decline from prosperity to poverty.

The *Oxford Dictionary* does not record two examples of "pur" that are found in Marston's *What You Will* (1607), in a passage descriptive of the game of battledore and shuttlecock. In this passage young women are banteringly speaking to one another in terms of the game, while engaged in tossing the shuttlecock back and forth. Suddenly the banter is interrupted, presumably by the missing of a stroke by one of the players. Hereupon her opponent, in sudden interruption of what she was saying, exclaims, "(pur); 'tis downe, serve again, good wench." The game is then resumed, until

amidst the gaiety of the conversation it is interrupted by the second parenthetical "pur," with the speaker's laughing comparison of her lovers to shuttlecocks that she plays with "till they be downe."

The passage itself will make what I have said clearer (Halliwell's Ed. of Marston's *Dramatic Works*, 1856, Vol. I, p. 272 ff.):

Luc(ia). Madam, here is your shuttlecock.

Mel(etza). . . . Come, you, You prate: fyfaith,
Ile tosse you *from post to piller!*

Cel(ia). You post and I piller.

Mel. No, no, you are the onely post; you
must support, prove a wench, and
beare; or else all the building of your
delight will fall—

Cel. Downe.

Lyz. What, must I stand out?

Mel. I, by my faith, til you be married.

Lyz. Why do you tosse then?

Mel. Why, I am wed, wench.

Cel. Pree thee to whome?

Mel. To the true husband, right head of a
woman—my wit, which vowes never
to marry till I meane to be a fool, a
slave, starch cambrick ruffs, and make
candells (*pur*); *tis downe, serve again,*
good wench.

Luc. By your pleasing cheeke, you play well.

Mel. Nay, good creature, pree thee doe not
flatter me. . . . I have a plaine
waighting wench . . . she shall
never have above two smockes to her
back, for thats the fortune of desert,
and the maine in fashion or reward of
merit (*pur*); *just thus do I use my*
servants. I strive to catch them in
my racket, and no sooner caught, but
I tosse them away; if he flie wel, and
have good feathers, I play with them
til he be downe, and then my maide
serves him to me againe; if a slug,
and weake-wing'd, if hee bee downe,
there let him lie."

A detailed account of battledore and shuttlecock would doubtless give further information about the exact use of "pur" in the game. It seems clear, however, from this passage that it signals the falling of the shuttlecock to the ground and consequently the temporary discontinuance of the game. Shakespeare borrows this technical term from the game, and with transferred meaning applies it to Parolles

who has been struck down by the force of fortune's blows. In this connection it is of interest to recall that we have in our common "tossed from pillar to post" a phrase that preserves the technical terms of battledore and shuttlecock to describe the buffetings of fortune. In calling Parolles "a pur of fortune's," the comparison of man to a shuttlecock tossed from pillar to post is carried a step further. In the Clown's words, Parolles has been more than merely "tossed from pillar to post"; he has suffered so much that he can no longer sustain himself amidst the blows of fortune; and, falling to the ground, has become a "pur of fortune's."

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SOURCES OF AN ECLOGUE OF FRANCISCO DE LA TORRE

The little volume of poems of Francisco de la Torre, published by Quevedo at Madrid in 1631,¹ contains eight eclogues which in beauty of form and language are entitled to be ranked with the best pastoral poetry in the Spanish language. His third eclogue, entitled *Eco*, is exquisite in its charming simplicity. The shepherd Amintas, after bidding his dog Melampo guard his sheep from the wolf, lies down to lament the indifference of Amarilis. He calls upon Echo whose voice still fills the woods, as she mourns eternally the loss of her Narcissus. Then he asks Mother Nature to receive his weary body, and begs unhappy Echo to join him in his grief.

The introduction, consisting of fourteen lines, is a translation of the opening verses of the eclogue entitled *Iolas* of Andrea Navagero, who, it will be remembered, suggested to Boscán

¹ This volume was reprinted at Madrid in 1753 and Mr. Archer M. Huntington published a facsimile of the rare first edition at New York in 1903. The eight eclogues may also be read in Vol. VII of Sedano's *Parnaso español*, Madrid, 1773.